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AUTHOR Luke, Robert A.; Donnels, Linda
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ABSTRACT

There are more similarities than there are differences between hearing and nonhearing students in the adult education classroom. The main difference--the inability to hear words and sounds--can be overcome by cooperative work between the teacher and the interpreter. The interpreter can do much with what the teacher says and is able to convey feelings, sentiments, emotions, and enthusiasms. But the teacher must remember that the interpreter is present and adjust his/her presentations accordingly. In special situations such as group discussions, demonstrations, or small project work the same applies, but some unique procedures must be utilized. This is also true for evaluation where a teacher sometimes must make a special effort to receive feedback from his students. A training and orientation program for teachers new in the field of teaching deaf adults is especially helpful, and it is hoped that most communities will realize that "teaching is not merely talking." (PB)

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WELCOME TO THE QUIET LIFE

AN ORIENTATION MANUAL FOR TEACHERS (AND TRAINERS OF TEACHERS) OF DEAF ADULTS

By Robert A. Luke
In Cooperation with Linda Donnels

THE GALLAUDET COLLEGE CENTER FOR CONTINUING EDUCATION

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WELCOME TO THE QUIET LIFE

A handbook for Adult Education Teachers and Teacher Trainers

PART I: Suggestions for Teachers
PART II: Suggestions for Teacher Training

By
Robert A. Luke
Professional Associate in Adult Education
National Education Association

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In cooperation with
Linda Donnels
Adult Basic Education Specialist
Gallaudet College

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PREFACE

Have you ever tried dancing without music . . . or watching a TV drama with the sound off . . . or found your telephone disconnected just as the burglar came through the bedroom window?

Such experiences render sensitive insights to the problems faced by people who must live—and learn—in a world without sound.

Something more than real or imagined experiences may be needed, however, for teachers of adults who for the first time find deaf persons in their classrooms. This first and usually awkward encounter often leaves both teacher and student communicatively handicapped since both lack a mutual understanding.

This manual attempts to offer the basic orientation teachers need in working with deaf adults, an understanding of the problems of deafness, and advice on the use of interpreters in the classroom. The assimilation of deaf adults in the many and varied learning activities which make up the general run of continuing education programs today is not a great or insurmountable problem but it does call for a leveling of wave lengths and some sound guidance.

The second part of the manual, which offers strategies for a training and orientation program for teachers, should be particularly helpful to project coordinators.

The author, Robert A. Luke, is an Associate in Instruction and Professional Development with the National Education Association, and a man with a long record of leadership in the adult education movement in the U.S. and abroad. Although his understanding of deafness is relatively new, he is able to speak from the vantage point of what adult educators need most to know.

The principal consultant to Mr. Luke was Linda Donnels, Adult Basic Education Specialist with the Center for Continuing Education. Ms. Donnels, an experienced teacher of deaf adults, worked closely with Mr. Luke in researching and developing this handbook.

Other members of the faculty and staff of Gallaudet College have made important contributions, particularly:

Willard J. Madsen, Director of Sign Language Programs and Interpreter Training
Judith Johnson, Coordinator of the Demonstration Program of the Center for Continuing Education
Albert T. Pimentel, Director of Public Service Programs
Robert Davila, Director of Kendall Demonstration Elementary School.

Write to us for copies of this book or for any help you may need in working with hearing impaired persons in lifelong learning programs.

In the meantime, welcome to the quiet life!

Thomas A. Mayes
Dean

The Center for Continuing Education
Gallaudet College
Washington, D. C. 20002

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PART I:
SUGGESTIONS FOR TEACHERS

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1. WHAT IS SO DIFFERENT ABOUT THE TEACHING OF DEAF ADULTS?

Like so many questions, the one, "What is so different about teaching deaf adults?" can be answered two ways: "A great deal," is one answer. "Not much, really," is another. Both answers will be partially right —and partially wrong. The answer, "Not much, really," is partially right because the individual who comes to an adult education class to learn more about karate or English literature or how to read and write is very much like all the other adults in that class with the exception that he or she cannot hear. In many other respects—height, weight, sex, interest in learning, ability to love and hate, skill in dealing with feelings of security or of insecurity—the deaf adult shares the same similarities and differences of all the other adults in the class.

On the other hand, to ignore the fact that there are distinct and subtle differences between carrying out a teaching situation with a deaf adult and teaching a hearing adult is to risk a denial to the deaf adult of the full measure of the educational experience to which he is entitled. The hearing teacher who is not aware of these differences will be unable to practice many of the finer points of his teaching art when he has deaf students in his class.

It is the basic assumption of this manual, however, that good teaching is good teaching at whatever level and with whatever clientele it is practiced. Many times the point will be made that the teacher who observes the special precautions required for effective teaching of deaf adults, if he carries over some of these same procedures into his teaching of hearing adults, will discover that he has additional means for establishing a more effective learning climate for all students.

Another basic assumption of this manual is that the teachers who will use it have had some experience in adult education, and that the new ingredient is the experience of having deaf students mixed in among hearing class members. However, some readers may be beginning teachers in the field of adult education and, therefore, a few words on "What's different about teaching *adults*?" may be useful.

WHAT IS DIFFERENT ABOUT TEACHING ADULTS?

Opinions differ as to the extent and scope of inherent differences in methods between teaching children and teaching adults. There are, however, many similarities, and in a brief statement such as this, it is the similarities that must be emphasized.

All teachers—whether their students are young or old, hearing or non-hearing, attending class voluntarily or required to attend—must be concerned with certain minimal instructional conditions. Readiness to learn must be present in all situations. The student's self-concept must be such that he knows he can learn. Concepts about the material to be "learned" must be arranged, organized, and sequenced in such a way and essential information, skills, or insights so presented that a cumulative learning experience can result. The proper kind of teaching "method" must be designed and attention given to the use of instructional materials. No teacher can avoid giving thought to these and the many other considerations that go into the development of an overall teaching strategy.

In addition, the teacher of adults must have some skills different from those of the teacher of children because of the different characteristics of adult students. Perhaps the most pronounced of these differences is that, in most cases, adult students attend class voluntarily. The teacher of adults makes a fatal error, however,

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if he assumes that just because a student comes to class without outside coercion the question of motivation need not be given serious attention. Just as the adult student can elect to enroll voluntarily in a learning activity, so can he voluntarily elect to drop out!

Much learning on the part of children is for deferred use. Adults, on the other hand, usually have a strong "here and now" need for educational rewards. The more skills they can acquire in class on one day and apply on the job or in the home the next day, the more satisfied they will be.

Adult students learn quickly. In the field of adult basic education, it is not uncommon for an adult student to acquire in a year or two what it takes a child six or eight years in elementary school to complete. The explanation, of course, is that even the so-called undereducated adult brings to class a background of experience in handling concepts, in dealing with problem-solving situations, and in having had practice with computations and other kinds of intellectual skills that children have not yet experienced. The situation holds even more true when adults participate in life enrichment programs—poetry appreciation, analysis of current events, classes in investments, retirement programs, and other adult education activities planned for people who already have a good, or even a superior, general education.

Here again a caution is in order. While any teacher at any time in any group must know his or her material as far as subject matter is concerned, it does not necessarily follow that because the teacher of adults is dealing with sophisticated, knowledgeable, experienced students he must be superior in intellectual power and possess more knowledge about every aspect of the subject being taught than any student in the class. Not only is that usually impossible, but the person who knows all that much might not make the best teacher. One of the most rewarding opportunities of teaching adults is being able to arrange the kinds of situations where students can learn from each other and share the wisdom that each one brings to class. The new and inexperienced teacher of adults may be concerned about, "What if some of my students know more about some things than I do?" The experienced, secure teacher welcomes every highly motivated, articulate, thoughtful, knowledgeable adult into the class as a rich and valuable teaching resource.

How to perform all the teaching tasks that have been suggested in the preceding paragraphs is, of course, far beyond the scope of this manual. There are many books that do provide help for the beginning teacher of adults. Suffice it to say that the teacher who maintains at all times a general awareness of the opportunities, and the challenges, of teaching adults will find that he, too, is always learning—about his subject, about the art of teaching, about his students, and about himself. And the teacher of deaf adults, in addition to the general satisfaction to be gained from teaching the adult student, has an opportunity to become acquainted with an interesting and dynamic part of his community that he may scarcely have known about before.

QUESTIONS HEARING TEACHERS ASK ABOUT TEACHING DEAF ADULTS

Adult education teachers who do not have a hearing disability but who are anticipating teaching deaf adults can generally be expected to ask questions such as the following:

1. How do I use an interpreter effectively?
2. Should the interpreter also be considered a teacher?
3. What do I do about group discussion?
4. Can I divide the class into subgroups?
5. If at some point I need to get the attention of the entire class, what is the easiest way to do it?
6. How can I have confidential discussions if required?
7. What about audio-visual aids?
8. What do I do if the interpreter fails to show up by the time class is ready to begin?
9. If the deaf students can lipread, is an interpreter necessary?

These questions will not be answered seriatim in this manual because the "answers" to most of them are part of a much larger discussion of communication philosophy, teaching techniques, and the development of learning strategies. However, even a superficial reading of this manual should give the teacher who is preparing to work with the deaf adult student some feeling about how to solve the various problems implicit in each of the above questions.

MEETING THE CLASS THE FIRST TIME

Most classes that include deaf students whom the hearing instructor will be called upon to teach will be "integrated" classes; that is, both hearing and non-hearing students will be present. However, if there is only one non-hearing or "hard of hearing" person in a class, the same attention must be given to the maintenance of a few special teaching considerations required in working with deaf adults as if the entire class were composed of non-hearing students.

To illustrate these special situations as vividly as possible, pretend—as you read the following—that you are looking at a motion picture of yourself teaching whatever subject you like to teach best to a class of twenty non-hearing students.

As the film begins, you see yourself standing before students who range in age from 17 to 50 years and who

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are from different national, ethnic, cultural, and racial backgrounds. If the class is not quite ready to convene, the picture you see would be identical to that of any class of hearing adults you have taught with two exceptions: first, if it were an audio motion picture, or one of the new home-movie talkies now available, you would not hear a sound. Yet there might be many eager conversations taking place. You would know this because of the animated and involved look on the students' faces and because you would quickly observe them carrying on their conversation by the use of "signs." The students would be seated in either a full circle or a half circle because the only time a deaf person is truly "deaf" is when he is unable to visually catch the communication symbols flashed at him.

The second major difference you would observe is that you, as teacher, would have an "interpreter" standing close beside you, a hearing person who also can send and receive messages via the sign language.

As you begin to address the class, the interpreter stands at your side and all eyes are focused not on you, the teacher, but on the interpreter's hands. But soon you become aware that by standing close to the interpreter you are in the peripheral field of vision of the class members and that, in addition to their "hearing" you via the signals they receive from the interpreter, they are also "hearing" you by the visual signals you send through body language and facial expressions.

Perhaps you start your teaching with a funny story and see the look of dismay on your face when you deliver the punchline and no one laughs. But wait—you soon see that the story did get over when the interpreter, who is coming along a few words or sentences behind you, "signs" the punchline.

Your interpreter might be young or old, male or female, black, Oriental, Chicano, or white. There is a chance that if your interpreter is relatively young, he or she was a child of deaf parents. In any event, however different from each other interpreters may be, they will all have in common a kind of bilingualism—the skill to communicate vocally with you and through signs with those who cannot hear.

Like many movies, this one has a flashback. One of the flashback scenes shows you preparing alone for your class. This scene differs very little from what it would be if it had been taken of your preparations for a class of fully hearing adults. You see yourself planning discussion periods, lectures, student projects, independent study programs, homework (maybe), tests (maybe), evaluation procedures (absolutely), use of library resources, audio-visual aids (yes audio-visual aids), and all of the many other approaches to creating an effective learning experience for your students that you would follow in planning to teach any class of adults. The one additional factor you might be aware of would be the desirability of making maximum use of the blackboard.

A second flashback scene is different. This is a planning session between you and your interpreter. In an emergency, it might be held an hour or so before your first class. Ideally, it would be held sometime earlier and in a setting where the two of you could get to know each other as people learning how to work together. It could be that in this planning session you discover that this is the first time your interpreter has served in this capacity in an adult education class. As the scene progresses you see there is much you can learn from each other.

When the picture returns once again to show you before the class and teaching French (yes, deaf students study foreign languages), gourmet cooking, belly dancing, or some other subject, you see yourself doing most things the same as you would in any class, but a few things differently. If you are teaching a class in candlemaking, you see yourself talking—and then demonstrating. Even the sharpest-eyed student couldn't keep watching simultaneously the interpreter's hands and your hands at work with the wax. Also, if somewhere in this movie you are showing a motion picture to your class, you will see not only the picture on the screen—but the interpreter's hands, with a light shining on them, translating the "audio" into another "visual."

But enough of a glimpse at the overall task. It is time now to put each of these somewhat the same, somewhat different, skills of teaching the deaf adult under the magnifying glass for a more detailed look.

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2. THE FINE ART OF COMMUNICATING

As a hearing adult, you have probably entered at times into a lively discussion with a friend or colleague and, after several minutes of debate and disagreement, suddenly come to a halt in your discourse and said, "Oh *that's* what you mean. Well, now, if you had just said that first, I would have understood you." To which the person with whom you had been communicating might reply, "But I *did* say it. You just weren't hearing me."

Similarly, in classes made up exclusively of hearing adults, you can probably remember times when you gave a direction or provided some specific item of information only to have a student sometime later say, "Will you please tell me . . .," and then proceed to ask for exactly the same directions or information you *know* you have already given. Your response likely will be, "I told the class that earlier, but apparently you didn't hear."

So "hearing" is more than the physiological process of transforming invisible sound waves into audible signals, it is also a matter of perception, of attention, of involvement, and of willingness (or motivation) to listen. Thus, recognizing that teaching is more than talking and that learning is more than hearing is a crucial insight required for the successful teaching of any student. However, teaching deaf students will make the hearing teacher more conscious of the complicated nature of the communication process and thereby help him become a better teacher in a class of hearing adults.

We all know that the best way to emphasize with someone different from ourselves is to see if we can find ways of "putting ourselves in the other person's shoes." But short of sealing up his ears for a considerable period of time, the hearing adult will never know what it is like to be deaf. Or will he? Many hearing adults have had the experience of communicating with someone from another country, with neither person knowing the other's language. For all the frustration, we know that even without an interpreter we can communicate. We can show by our body movements and our general demeanor whether we are happy and comfortable or tense and insecure. We can draw pictures, gesture, and point.

When we think of the encounter with the stranger with whom we do not share a common language, we know that shouting in our loudest voice our strange English tongue will make the message no more comprehensive than if we gently whisper it. And chances are, instead of thinking our newfound acquaintance is stupid, we will marvel at our own stupidity, during all those years we had a chance to study French or Spanish or German or whatever, in being too preoccupied to learn another language.

When the stranger from another land can speak a little English, or when we can speak a little of his language, then we can communicate more. But we must put forth special efforts to do so! We will speak slowly. We will patiently repeat when called upon to do so. We will continue to gesture and use body language to help express the full range of our thoughts and feelings. And we won't be embarrassed to say, "I don't understand," or "Please repeat what you said," or "Let's get Mary to interpret for us."

In many ways, this analogy is not too different from a situation where a hearing teacher teaches non-hearing adults. Some level of communication is always possible between human beings, no matter how strange or unknown they may be to each other. What is needed is a will to try. Add the ingredient of an interpreter, however, and those of us who are "deaf" to French, German, Spanish or (to us) some other strange tongue

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—can suddenly "hear." Add the interpreter to the adult education class which enrolls deaf students and the non-hearing students can suddenly "hear" all that we, the teachers and fellow students, have to say.

One way in which the analogy is not correct is that some deaf persons have skill in lipreading and thus are not totally cut off from vocalized communication with a person who cannot sign when no interpreter is at hand. But reliance on a deaf student's ability to lipread should never replace the need for an interpreter. Lipreading is a highly developed skill not attained by all deaf people. Even those who are most proficient cannot read every word since many words look alike on the lips of the speaker. Some speakers are easier to "read" than others because of the more precise or predictable way in which they form their words. And for purposes of lipreading, forget the fellow with the drooping moustache, or the pretty girl who, regrettably, talks with her hand over her mouth.

TEACHER—BE KIND TO YOUR INTERPRETER

Interpreting of any kind, whether from one spoken language into another or audio symbols into word symbols, is exhausting work. For one thing, the sign language interpreter usually must stand during the entire class period: he must physically be in a position high enough so that every non-hearing adult present has visual contact. In most cases this is not too difficult, and the more the non-hearing students are grouped together, the easier the interpreter's task becomes. But visualize a class in karate or gymnastics where twisting and turning are part of the learning process—following those twists and turns is part of the interpreter's duty!

In addition, it is essential that the classroom be illuminated sufficiently for all of the interpreter's signs to be seen clearly. So, if it ever comes to a choice of who gets to occupy the bright corner of the room the question is automatically resolved in favor of the interpreter.

The teacher of deaf adults must never forget that interpreting is time-consuming. While for much of the English language there are signs that communicate in an instant an entire phrase or a familiar concept, there are instances where it is necessary for the interpreter to spell out on his fingers every letter of some words the first time they are used. If the teacher sometimes should have occasion to refer, for example, to Jomo Kenyatta, the President of Kenya, the name of both the President and his country would have to be fingerspelled. When a new term is used by the teacher with some regularity, the clever interpreter may soon invent a sign to convey the meaning and avoid the laborious fingerspelling process.

If the students are to get every word the instructor has to utter, the words from the teacher must come s-l-o-w-l-y and dis-tinct-ly. Technical or unusual words should be spelled by the teacher for the interpreter. If there are hearing students in the class, chances are very great that they, too, will get more out of a presentation if it is delivered s-l-o-w-l-y and dis-tinct-ly rather than rapid-fire. (And, dear teacher, think of the advantage you have—the opportunity that slowing down a bit provides for you to give additional thought to what you say!)

If you are the kind of teacher who thinks the art of teaching consists of delivering a two-hour lecture on Oriental ceramics of the Ming Dynasty to your art appreciation class (if that is your field) you will have to find a new style. A two-hour lecture will wear out your interpreter. The chances are equally great that such a presentation will also wear out your students—hearing and non-hearing alike. It is important, then, to vary teaching procedures, to not begrudge the coffee break, to be more concerned about getting a little less across well than about "covering" a great deal superficially. Giving the students time to talk back to you, to thoughtfully answer questions, to give opinions, to differ with you or other classmates when they think there is a need to differ—all these concerns for "timing" will vary the pace of the class, will serve to maintain and heighten the interest of the students, and will keep the

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interpreter from going bananas. A good suggestion for teaching deaf adult students? Yes, but also a good suggestion for teaching any student.

LANGUAGE TRAINING AND COMMUNICATION SKILLS

The teacher of deaf adults can expect many of his students to have difficulties with English. Their vocabulary may be limited and their writing may reflect a great dependence on what they see. They may tend to omit entirely connective words such as prepositions. Their English may seem awkward or jumbled.

In a written exercise, some deaf students may leave out definite articles, to say nothing of the indefinite ones. But unless the class in which they are enrolled is one in English composition, it need be no big thing. In a driver education class, for example, the instructor might give a written examination on traffic safety and urge all students to answer in complete sentences. But if the deaf students who have never heard a horn blow, or the sound of a traffic officer's voice, or the sputterings of an improperly tuned engine—not to mention their instructor's voice—still manage to have all the concepts correct, the instructor should feel well rewarded even if all the sentences are not structurally perfect English.

Most people, if called upon to define the word "language," would say something about its being a form of speech, either spoken or written. Pressed further, they would probably say that a child learns spoken language with ease before he goes to school and that the long, grind of learning to write the language, or to read the written language of others, usually begins the day he enters school.

In the mastery of the complex skill of reading with ease and writing correctly, sight and sound are highly interdependent. Formal teaching of the communication arts is, therefore, based on the assumption that the beginning student has already learned how to form and use words as a result of having heard others speak. It naturally follows, then, that the process of learning to read and write is packed full of such procedures as *sounding* words, *imitating* rhythmic phrasing, *practicing*, and *listening* to stories.

As teaching the communication arts progresses through the grades, it becomes more complicated still. Parts of speech, for example, raise their collectively lovely heads, and articles, nouns, adverbs, and all the rest now also have to be reckoned with in learning the grammar and syntax of English.

When a hearing child is growing up in the home, he or she learns—again by imitation—proper word order and not only the meaning of nouns, but the subtle differences of verb forms. Because the hearing child is imitating spoken language, he knows when "has" implies possession and when it signifies completed action.

It would be a sad world indeed if all this dependence on auditory signals meant that non-hearing persons could not learn to read, to speak, or to write. They can and they do, and many learn not only to excel in a mastery of communication but to give it an extra flair through the use of animated gestures and sign language and, in some cases, good skill in spoken English.

But there is no denying that hearing children have a head start and a far easier time when it comes to learning English skills. The "average" child begins his lifelong language training the day his parents bring him home from the hospital. But if a child has a hearing impairment and for that reason is not learning, it may be awhile before his parents discover it. Some deaf children must wait until they are enrolled in the first grade of a special school before they can begin even the preliminary elements of learning the language of our culture.

It should come as no surprise, then, that some of the non-hearing children never quite catch up or that the "norms" for English language achievement for a bright hearing child of twelve may not yet be found in an equally bright deaf child of the same age. Since the acquisition of English comes primarily through a visual medium, which does not convey some of the subtleties (intonation, inflection, and stress) that are so important in mastery of the language, the deaf child is further deprived. By the time he reaches school in many instances, his English input is not equivalent to that of his hearing peers. It has been said that language output is usually proportionate to language input. Normally we learn language best by being communicated with, not by being taught.

A final word: The teacher of adults may find in the class non-hearing students whose English skills are highly developed. One reason for this can be that the student became deaf after he learned to speak or had deaf parents who continually gave him language input in sign language. Another may be that the student is hard of hearing rather than totally deaf. And, of course, it may be that the student is a highly gifted person who has devoted enormous time and talent to catching up and who has had compensatory training.

Irrespective of the level of English proficiency of the various students, it may be helpful for the teacher to take time to learn something about the language history of individual deaf sudents. Many of them may be quite open about discussing their deafness. They may be willing to share with others stories about the way in which they have adjusted to their deafness or to tell about their efforts to learn to communicate. In this way all the students in the class may learn more about learning, acquire some insight into the ways people learn differently, and more fully appreciate and understand the precious and fine art of human communication.

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Learning is a process closely akin to the communication process. To learn, a student must receive some sensory or intellectual input and then internalize this outside stimulus, making it a part of his own way of thinking, reacting, or feeling. A torrent of words, an uninterrupted evening of educational films, or a long-winded panel of experts provides no opportunity for these aspects of the learning process to take place. Excursions, group discussion, class projects, writing, drawing, dramatizations, and other activities calling for individual expression do provide opportunities for students not only to acquire information but to make new information a part of their own thought patterns and to practice new ways of behaving. If the necessity of the classroom situation in which deaf students are enrolled forces you to become doubly conscious of the variety of learning experiences you create for them, then your teaching of those who hear—be they children or adults —will surely be enhanced.

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3. THE INTERPRETER

The personality of the teacher is the most important focus in the classroom. While much of the quality of the teacher's approach to teaching can be observed, the substance in most situations is dependent upon language symbols. The skillful, experienced interpreter will not attempt to substitute his or her personality for that of the instructor or attempt instructional functions. The non-signing teacher, on the other hand, needs to remain constantly aware that it is only because of the interpreter's art that his instruction can be extended to the non-hearing students.

It cannot be assumed, however, that every person who performs the function of an interpreter in a class which includes deaf adults is a professional and experienced in the role. It is, of course, to be hoped that in all situations the interpreter will have had some training in working in a formal teaching situation, is a personable and agreeable person, and is being adequately compensated. But even when any of these situations do not exist, it is seldom the teacher's task to correct them. The responsibility for training, organizing, compensating, and supervising the interpreting staff must be the responsibility of the adult education agency that has organized the program.

Excluding these administrative considerations, it is important that the teacher have some general awareness of the interpreter's responsibilities and some knowledge of his range of skills. This does not imply that the teacher can "evaluate" the interpreter's performance any more than the interpreter can evaluate the teacher's instructional effectiveness. It does mean that the development of mutual trust and the generation of respect based upon an appreciation of each other's competence are essential ingredients of the teaching/interpreting transaction.

The teacher does have the right and the responsibility to insist that, during the class period, all communications to the interpreter are vocalized for the instructor, even if a student directs as simple an inquiry as, "Does this class meet at the same time tomorrow?" Not only does the possibility exist that even on the simplest questions the interpreter's response might not be correct, but there is a far more important consideration: the *responsibility* for both the intellectual content and the management of the instructional design belongs exclusively to the teacher. Beyond this, there is a psychological factor: apprehension, probably quite uncalled for but real all the same, can build up on the part of an instructor when he cannot understand communications that take place in the classroom.

Outside the classroom, during coffee breaks or at other non-instructional times, this condition does not apply. Indeed, the instructor should take care not to impose on the interpreter during these periods by engaging in purely personal conversations or small talk with a non-hearing student which may prevent the interpreter from either taking a well-deserved rest or having informal conversations of his own choosing.

THE INTERPRETER IS NOT THE TEACHER

If it is important that the interpreter not answer questions relating to simple aspects of classroom management, it is doubly important that he not answer instructional questions. Most interpreters would readily agree to this for the same reason that, in an international scientific congress the interpreter of a speech for a person who won a Nobel Prize in physics would not

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presume to answer questions of the press or scientists about the speech. Even if the interpreter has worked with the particular instructor for a long time or has interpreted the same subject matter several times before, the role distinction must be kept clear: the teacher is the teacher; the interpreter is the interpreter. Each can be held accountable only for the execution of his own advertised skill.

While the interpreter must not let himself be placed in the position of "teaching," there is much he can do to support and extend the instructor's style of teaching. He can convey feelings, sentiments, emotions, and enthusiasms as well as words. In the process of signing, an interpreter can throw in an exclamation point—!—or a double exclamation point—!! He can sign "right on" or "RIGHT ON!"

Because the process of interpretation is of such critical importance to the successful completion of the teaching learning transaction in a class including deaf adults, nothing can be taken for granted. It cannot be assumed, for example, that hearing impaired students in the class have had experience in formal situations requiring the use of an interpreter. To be on the safe side, it is always a good idea to spend a few minutes at the beginning of any new adult education activity on how the non-hearing person can most effectively use the interpreter. A few guidelines for the students might be as follows:

1. If the whole message being interpreted does not seem to be coming through, don't hesitate to call for a slowdown of the teacher's delivery. You may, by this kind of intervention, not only be helping some of your hearing, note-taking classmates but will probably make a lifelong friend of the interpreter.
2. Don't hesitate to move if the interpreter or teacher is not easily seen. Insist on always being in line of vision with both of them so that you can receive the symbols of language as well as a sense of the teacher's feelings.
3. If the teacher is giving instructions or recipes or operational procedures, ask for a note-taker if writing these things will interfere with your understanding the interpreter.

While classroom management is not the interpreter's responsibility, it is his responsibility to make certain he is communicating fully with the non-hearing students of the class. If he is not standing high enough to be visible to all members of the class, or is standing where the light does not fall on him, it is his responsibility to interrupt the instructional process until the conditions required for proper interpretation are met. If a motion picture is being shown and some experimentation is required before proper positioning of the interpreter can be arranged, it is the interpreter's responsibility to make certain the necessary time is taken to ensure optimum viewing conditions for all students.

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WHAT TO DO UNTIL THE INTERPRETER COMES

Emergencies, of course, are inevitable and do arise when either the teacher or interpreter cannot be present or arrives late. Clear and definite procedures must be established to meet these eventualities. Not to do so is to take cruel advantage of the students. While the administrators of the program should be generally responsible for covering such situations by arranging to have substitutes available, it is still highly desirable that the interpreter and the teacher have each other's telephone number and let the other know as far ahead as possible if a commitment cannot be met. The instructor who cannot be present also has a responsibility to make every effort to brief the substitute teacher on how to maximize the services of the interpreter.

If for any reason a class is to be held and no interpretation service is available, the best recourse for the teacher is to advise the deaf students—preferably several hours in advance—that they need not attend the session. If the students are already in class, last-minute arrangements are sometimes possible. There may be students present with great proficiency in lipreading or who are only partially deaf and, by making a considerable effort, can help other deaf students through the class. (This, however, is a practice generally to be avoided since the quality of the interpretation will undoubtedly be less than when carried on by a full hearing interpreter. In addition, asking a student to become a makeshift interpreter compromises the reason the student enrolled in the class in the first place—to enhance his own learning.) Or the teacher can do more blackboard work, can arrange to have the deaf students sit by good note-takers, or can share his notes after class.

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4. SOME SPECIAL SITUATIONS

The preceding chapters have emphasized that there are more similarities than there are differences between hearing and non-hearing students in the adult education classroom. They have also pointed out that the chief distinguishing difference—the inability to hear words and sounds—can be overcome by cooperative work between the teacher and the interpreter. In special situations such as group discussion, small project work, or demonstrations, these general principles continue to apply, but for complete success, some unique procedures must be utilized.

GROUP DISCUSSION

When discussion is being carried on between the teacher and an individual member of the class—or among members of the class—there can be no relaxation of either signing or vocalizing. If one non-hearing student has a point to make to another non-hearing student, it will be necessary for the interpreter to vocalize both exchanges for the benefit of the hearing students. When hearing students trade ideas with each other—or with a deaf student—full understanding requires either vocalization or signing of every exchange. And even the deaf student who can vocalize in a way that is clearly understood by the hearing student must have his words interpreted for the benefit of the other deaf students.

The frequent interruptions that are commonplace during a particularly stimulating or controversial discussion pose an especially difficult problem for even the most skilled interpreter. The hearing person can easily identify a new speaker by locating the direction from which the new sound is coming. The non-hearing individual not only is without this audio cue but, because of the necessity of maintaining eye contact with the interpreter, misses the visual cue of moving lips so readily apparent to those who can look about when they hear a new voice. Therefore, when an interruption occurs, unless the interpreter is skilled at making the shift, the deaf person thinks the same person is still talking.

One way of handling the situation is for the teacher or leader to maintain firm control and always indicate who may speak. There may be times when this police role is necessary. But before resorting to measures that reduce spontaneity and tend to produce *non sequiturs*, the teacher should try to promote the group standard of individuals policing themselves. Once the problem is identified, its cause made clear, and the simple solution stated—"Don't interrupt"—most individuals participating in a group discussion will make every effort to cooperate, and will not be offended if a reminder is occasionally in order.

When many voices—or signs—are raised simultaneously, the interpreter will have to wait out the confusion and pick up the words or signs of whoever eventually commands attention. And don't think a deaf student cannot command attention as well as a hearing one! He can speak—or shout—or wave his arms!

While animated group discussion may challenge the teacher's ability to let freedom reign and resist the temptation to control, the prospect of constant pairings and side discussion may pose a greater challenge. Not only does this leave the interpreter at a loss, but it probably means that even the hearing students are not hearing, that they have tuned the teacher out.

There is a special circumstance, that takes place in a class with some deaf students that would not occur in a class of all hearing students. This is when two deaf

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students whether seated side-by-side or far apart, decide to carry on a side conversation or "pairing" and hold a discussion of their own. Assuming the light is sufficient, one deaf student can signal clear across the room to another and make an emphatic point, or engage in off-target conversation, without—at least so far as sound is concerned—interfering with any of the other students. Hearing students can do the same, although their effective range is vastly limited, by whispering to a person near them. The annoyance factor implicit in either of these non-group-related behaviors is probably equally great to hearing and non-hearing students alike.

When side discussions happen, it is easy for the teacher to retreat to a position of pleading "Pay attention . . . speak one at a time . . . don't whisper . . . you are making it difficult for our interpreter." Granted, it does make it difficult for the interpreter. But the real solution may lie elsewhere—not in silencing the students, but in seeking the cause of this symptom of student escape from the work at hand.

In group discussion students frequently tend to vary their tone of voice or to regulate the intensity of sound according to their distance from the person they are addressing. This is natural since good discussion frequently resembles good conversation, and a person who has a point to make to someone sitting nearby may unconsciously drop his voice. In a discussion composed exclusively of hearing students the instructor has a responsibility to correct this situation and make certain that all students hear each other. Sometimes in a class with deaf students attending, the interpreter falls into the conversational syndrome and either signs only to an individual nearby or speaks so as not to be heard in all parts of the room. It is the interpreter's responsibility to make certain that both his voice and his signs are projected in such a way that all students in the room can hear or see. The sensitive teacher will be as alert to making certain the deaf students are always "seeing" as he is to making certain the hearing students are always hearing.

CLASSROOM DEMONSTRATIONS AND FILMS

Sometimes during the course of a new presentation, demonstrations or the use of visual aids may be especially helpful. Where hearing impaired students are a part of the group involved, these additional techniques may not be so helpful unless the teacher is aware of the interpreter's limitations.

For effective interpreting, in most cases there should be little distance between the teacher and the interpreter. When the teacher must move around the room showing or pointing to objects, the interpreter should follow and stand or sit in proximity to him.

It should be kept in mind also that the interpreter needs some extra time to explain the demonstration. For example, if an auto mechanics or arts and crafts teacher is explaining something he is doing with his hands, it is impossible for the deaf students in the class to pay attention to both the teacher's hands and the interpreter's hands at the same time. One way to assist the deaf student in such a situation would be to give the explanation either before or after the demonstration to allow for unhindered observation. Of course, if the teacher has the time to proceed step by step, pausing to allow the interpreter to translate what is happening, or if there is time to repeat any of the demonstration, this would be most helpful. On a one-to-one basis, the deaf student and the teacher probably would not have much difficulty adjusting the pace to facilitate comprehension.

Motion picture films of the usual classroom instructional variety are not a no-no; hearing and non-hearing students can profit equally from them. The interpreter, however, must sit as close to the screen as possible and have a spot-light directed at his or her hands. A gooseneck lamp is ideal for this purpose. It may be necessary to invent a contraption of Rube Goldberg proportions—for example, a chair on top of a table (better: two tables, for safety) and something for the lamp to rest on. But in most instances this isn't

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a difficulty that need concern the teacher for long. If the problem is presented to the class, inventive students will soon devise a solution.

SUBGROUPS AND STUDENT PROJECTS

Every teacher knows that there are many times when instruction is improved if the total class is divided into smaller groups. Such an arrangement not only provides increased opportunity for all the students to participate in class activities but makes it possible for them to learn from each other. In addition, there is an anonymity factor that operates when students work together in small groups. Those who may have some lingering reluctance to speak freely in the presence of the authority figure of the teacher may open up in a small group of their peers.

One way of managing subgroups in a class containing non-hearing students is to have them in one group and assign the interpreter to work with that group. If there are some partially deaf or hard of hearing students in the class who can sign, it may be possible on some occasion to distribute the non-hearing members among all the subgroups and ask the former to serve as interpreters. Most students will not consider this an imposition if the structure of the group is formal and conversational and not too much time is devoted to the arrangement.

If one of the groups is composed exclusively of deaf people, the project can, of course, be carried on entirely by the deaf students themselves without vocalization. However, should the teacher want to sit in on the group for a short period of time, the interpreter should be present to vocalize.

CONFIDENTIAL CONVERSATIONS

Although few teachers of adults would consider themselves competent to carry on counseling services in the technical sense of that term (unless, of course, they have had special training in counseling), it frequently happens that students have a question, or a situation in mind, that they wish to speak about privately with the teacher. Their problem might be the pros and cons of accepting different employment, or some concern about not keeping up with the rest of the class. When the student and the teacher are both hearing persons, this need for confidential communication is usually taken care of informally: the student comes to class a few minutes early catches the instructor's attention during the coffee break, or calls him on the telephone.

In some instances, the deaf student and hearing teacher may wish to converse through an interpreter who should be a neutral party. Most adult education programs which make some or all offerings available to deaf persons employ as a supervisor or coordinator a hearing person who can sign. Frequently this person, because he or she is not a member of the class, can serve as an interpreter for what are essentially "private" conversations. Generally speaking, the supervisor will not have the same measure of personal involvement as will the regular interpreter who has had a much greater opportunity to observe the student during the instructional period and to form opinions.

There may be times, however, when it seems appropriate to involve the regular interpreter in a counseling-type discussion. For example, a conversation that starts out privately may move to a point where non-personal aspects are brought in and having the interpreter present could speed up the process. Any move to involve him, however, should have the full approval of the student. Care must always be taken that a suggestion to utilize the services of the interpreter in a counseling-type conversation does not result in the student's prematurely closing his bid for help. Only the experienced teacher can sense this and, when in doubt, it is better to continue with the more laborious written conversation.

With the exception of a telephone call, the opportunity for private conversations between a deaf student and a hearing teacher need be no different but the communication must necessarily be written. With a little practice, the teacher will soon discover that much can be communicated in "conversations" of this kind without having to write in detail. Abbreviations, symbols, or single words that stand for concepts can stimulate the process.

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5. EVALUATION

Evaluation is not only a matter of the teacher determining how well the students have done, it is also a matter of the students determining how close the teacher has come to meeting their needs and objectives. This mutual benefit should be true for all education. It is particularly important in adult education where the students themselves have made the choice to attend class and will make the choice to discontinue if they consider their time is not well spent.

A less threatening concept than "me evaluating you" or "you evaluating me" is the concept of "self-evaluation"—working out ways whereby students and teacher together can learn how to help one another.

The concept of "evaluation" implies collecting information. Frequently, the main source of information available to the teacher is testing. While this is an important means of getting data (and frequently an essential means when classes are being offered for credit, such as high school completion courses or college continuation courses), it is far from being the only way.

The teacher who is teaching deaf students for the first time will want to know how well he or she is "getting across." Many of the usual cues that a teacher may look for in a class where he is in regular visual and audio contact may be missing.

COLLECTING DATA

The collection of evaluative data should be a continuous process and not left as an end-of-term exercise. That kind of timing means that the information collected can be of no use to anyone except the teacher as he plans next year's work. Those who supply the data should be the first ones to benefit from it.

Nor should the collection of evaluative data be restricted to a questionnaire at the end of a class meeting. Any time the class bogs down, it is useful for the teacher to formulate and ask the pertinent questions: "What seems to be the problem?" "Did I lose you somewhere along the line?" "Are you bored because I'm going over material you already know?" "Why does it seem so difficult to get discussion going this time?"

Part of the teaching art is to be sensitive to times when the teaching learning transaction has broken down and to know how to discover the reasons. No teacher, however, can be expected to be clairvoyant and thus know for sure the various reasons why different students either respond positively, or don't respond at all, to a given teaching situation.

It is a temptation to any human being, not merely teachers, to project to others the basis for his own reasoning. Consider, for example, a class wherein the students seem apathetic and out of field. Because to him the room is too warm, or because for him the coffee break was scheduled too soon, or because he has spring fever, the teacher may jump to conclusion that this is the reason why the students seems to be tuning him out. But if asked, some of the students might give different reasons: the material doesn't seem relevant, the teacher is going too much into detail or not providing sufficient background data or he dismissed for the coffee break at the wrong time. Verification of the teacher's hunches is as important as securing new data.

These reasons for apathy could apply to any class. In a class including deaf adults the communication process may be at fault and information concerning its effectiveness should constantly be solicited. "Am I coming across?" "Do you have any questions about anything that we've covered up to this point?" "How about the question-and-answer period—did you feel that you were able to hang in there?"

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There are, of course, numerous limitations to the validity of data that will be received. Many times students are far too polite to say what they really think. At other times, the students may be so unaccustomed to being asked for evaluative information during the progress of the class that they may not be able to readily verbalize why they feel they are not getting all they want of it.

One way of overcoming this, at least during the early stages of the program, is to ask the students to form small groups of two or three persons and share opinions about how the next class period can be improved. By following this format the students are not required to publicly expose their opinions before the entire class or the teacher. It may enable one individual, by listening to another, to more clearly articulate his own thoughts and feelings. Once the ice is broken with this kind of data collection device—and students see that the teacher makes a serious effort either to act on the data contributed or to give valid reasons as to why suggestions given cannot be followed—an atmosphere of trust will begin to be established. This in turn will make the process of what might be called continuing classroom temperature-taking easier with each succeeding class period. Usually, the data students contribute will be of the "right on!" variety and the teacher has the additional reward of knowing he or she is doing a lot right!

INTERPRETING DATA

As important as is the collection of data, the diagnosing of that data—finding out what it really means—is almost more important. The information received will usually be highly subjective. Students will be inclined to say, "It *seems* to me . . .," or "I don't *feel* . . .," or "I *think*. . . ." Neither the teacher nor the students should make value judgments—judgments which may be wrong—without some testing. The entire class should be invited to share in analyzing the probable meaning or meanings of any comments that seem to represent a preponderance of class opinion. It is not very helpful to the teacher to know, for example, that the class seems to have fallen into two major subgroups: those who are interested and those who are not. The important step is to find out from the students why they think this situation has developed. Once this is known, the teacher's art and skill can be employed creatively in devising alternative teaching strategies.

One way to get both the data and some diagnostic interpretation of it is to ask the students periodically—perhaps at the end of every session—to respond to a very brief questionnaire directed at understanding the learning process taking place in the class. The *first* question might be twofold: "What was the one thing in class today (tonight) that did the most to help you learn what it was you came to learn?" and "*Why* did you find what you mentioned to be helpful?"

The *second* question should be, "What happened in class today (tonight) that made it difficult for you to learn what you wanted to learn?" And, of course, the second part of that question is, "*Why* did you answer as you did?"

The *third* question is just as important as the other two: (a) on the part of the students, (b) on the part of the teacher—"What can be done better at the next meeting to make the class more useful to you?"

Questions of this kind will get at the perceptions and feelings of both the deaf and the hearing students. To secure objective answers, the teacher may say that no signature is required but that the non-hearing students should place a small "d," for example, in a corner of the page. (This, of course, can only be done if there is more than one deaf student; otherwise the anonymity factor is lost.)

Data of this kind are crucial to the teacher, not for the purpose of discovering if he is "liked" or "not liked" or if the learning experience is enjoyable, but for the purpose of helping the students accomplish the overriding aim of adult education—*learning*.

IS THIS EXERCISE REALLY NECESSARY?

The question can be seriously asked by the experienced teacher of adults, "Why should I go through all this rigmarole? I can tell when I am getting across and when I'm not. I wouldn't be a very good teacher if I had to constantly ask my students, 'How am I doing?' "

For most teachers this is probably true. The teacher without such sensitivity is a poor one indeed. On the other hand, there is no way of guaranteeing that we always accurately read the feelings and opinions of others. Taking a few minutes at the end of every class period for asking some evaluation-type questions serves not only as a verification of the teacher's perceptions but serves to heighten his sensitivity. This is essential in the class with deaf adults since the interpreter, no matter how talented, still stands as a screen between the teacher and the non-hearing students. For the teacher, this situation is like trying to back out of a blind driveway, a task that has always been negotiated successfully every morning in the past, but prudence—let alone past consideration for the rights of others—calls for checking out the situation each time.

The communication process is a critical aspect of teaching and is dramatically highlighted in teaching the deaf. Like playing golf or tennis or the piano, the time never comes when it is no longer possible to improve.

No one can be all-knowing as to how others think and perceive. But any teacher who will has it in his or her power to get this information from the only ones who are in a position to give it—the students themselves.

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PART II:
SUGGESTIONS FOR TEACHER TRAINING

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6. TEACHER TRAINING IN ADULT EDUCATION

There are, so it is said, two ways to learn to swim. One is for the prospective swimmer to jump in the water and thrash around until somehow he learns to move about and keep himself afloat. There are even those who—again, so it is said—advocate throwing the non-swimmer into deep water in the firm conviction that, faced with the alternative of sinking, any reasonable human being will swim! If this is a serious teaching technique, the chances are that any student who is so unreasonable as to find himself in trouble will know when he needs help—and will not be at all embarrassed to call for it loudly.

The second and more usual instructional approach is one that may provide some mild shock experience for the neophyte (for example, ducking under the water and keeping the eyes open) coupled with other, more gradual, exposure to the new environment. Such "reality-based learning" is enhanced with a dash of theory and copious amounts of repetitive skill practice.

When it comes to teaching some adults how to teach other adults, all too often the cruel and unusual approach of "sink or swim" is the method employed. A supervisor or director of an adult education program finds someone who is an acknowledged master of his subject matter—be it high school English, furniture refinishing, or the poetry of Shakespeare—advises the prospective teacher where and when the class will meet, wishes him luck, and says, "I wish we had time for a little training program, but since we don't I think you'll do all right!"

Some beginning teachers of adults do "do all right." Others lose their students before the term is over and are not invited back another year. In these situations it is impossible to know who suffers most—the individual who finds himself a failure as a teacher or the students who have had an unsatisfactory learning experience.

Placing a teacher in one of these potential failure situations is as deplorable as it is unnecessary. There is no adult education program anywhere so understaffed or so impoverished that an administrative measure cannot be found to provide teachers new to that field some systematic help in adapting to the different requirements of teaching adults.

The number of hours required to help individuals who have had other successful teaching experiences acquire skill in teaching adult students need not be so time-consuming as to become a burden to either the new teacher or the administrative staff. Obviously, the more time spent in in-service teacher education the better. However, two sessions of about two to three hours each, one in advance of the opening of the program and one midway in the term, will work small wonders if intelligently planned in terms of teacher need.

SOME ADMINISTRATIVE IMPLICATIONS

At the beginning of the adult education program an orientation session can serve the dual purpose of helping the teacher new to the field gain some understanding of the instructional processes unique to adult education and of making certain that he thoroughly understands necessary administrative and communication procedures. Danger lurks, however, in endeavors to meet two goals in one meeting: the administrator's concern to ensure proper use of reporting forms and efficient use of materials and storage facilities may tend to compete with the teachers' needs for instructional assistance. This potential hazard can, of course, be avoided by recognizing that it exists, by careful planning, and by exercising some discipline on the part of both the training staff and the participants.

At midyear, after the teachers have had an opportunity to find out something for themselves about the differences between teaching adults and teaching children, it is time for a refresher course—an opportunity for a new teacher to ask the questions that at the time of the first orientation session he did not know he needed to ask. This is also the time for the sharing of successful experiences and "tricks of the trade" among all teachers of adults.

Important as in-service programs are, they cannot be wholly successful in the absence of effective, well-managed, continuing, quickly available supervisory and administrative assistance. In any adult education program, unanticipated situations regularly emerge. It may be that a student is insufficiently challenged, or over his head, because of a misunderstanding of the intellectual level of the course content. Other students may carry over into the classroom understandable but nonetheless disruptive behaviors arising from loss of job or family difficulties. And it can happen that a student has an epileptic seizure in class or comes to school intoxicated. The administration of the school must make available to the teacher and members of the class the staff assistance required to cope with any emergency that might arise.

Ideally, teachers who are employed in the adult education program should be required to attend in-service education programs and should receive their regular rate of pay for such attendance. Equally important, teachers should have an opportunity to express in as confidential and protected a way as possible what they perceive to be their greatest need for help in improving their teaching skills.

When teachers are not required to participate in in-service education programs, it can be generalized that, as some pastors say about attendance at their churches, those who need help the least are the ones most inclined to attend. A long-established teacher who fears that he or she is not keeping up with the newer ones but who is determined to never let it be known may assume the attitude of, "I've been with the adult program all these years; I've seen 'experts' come and go and there is not much they can show me." At the other end of the scale, the newest teacher may fail to attend simply because he has successfully convinced the director of the program that he has no anxiety about the new assignment and, whether it is true or not, does not want anything to happen to create a different impression.

Individuals who have never taught before in "regular school" or "Sunday school" or any other instructional setting—constitute a special case. This is especially true of skilled craftsmen (the upholstery repair teacher, for example) or the broker or other professional person offering a course in the area of his or her specialty. Admittedly, there are many instances where a successful practitioner performs as an inspired teacher without benefit of any "teacher training." In general, however, adult students attending regularly scheduled classes should no more be expected to serve as guinea pigs

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while a new teacher tries to teach than children should be expected to learn from unprepared, untrained teachers.

The director of an adult education program should start with a widely heterogeneous group of teachers. The purpose of the teacher training program is not to try to force all the instructional staff into the same mold but to help those who do have special skills and insight in their approach to adult teaching share with those to whom the discovery of the art of teaching adults lies still in the future.

WHO DOES THE TRAINING?

Teaching about teaching is an art in itself. There may have been as many failures on the part of those who have attempted it as there have been successes. All too many times potential teachers have sat silently through lectures on how to carry on a group discussion, have dozed through a lecture on how to motivate, and have found their minds wandering to more interesting topics during a lecture on creating meaningful learning experiences.

Not everyone can teach about teaching, and no one can successfully and endlessly talk about it. Teaching about teaching must be filled with meaningful learning experiences created ("designed") by the teacher trainer to provide an opportunity for the trainees to participate and to practice.

Where can teacher trainers of this kind be found? They are not so rare as you might think. Not all members of the faculty of the school of education of a nearby college or university are bores. Quite the contrary. Most education faculty members can design a meaningful training program if they know what is expected of them. The training and personnel departments of a surprisingly large number of businesses and industries have training directors who know more than how to run a slide projector or give a prepackaged chalk talk. The same holds true for the training departments of many organizations that use volunteers—youth-serving agencies, churches, and organizations like the Red Cross.

Most important of all, effective trainers are increasingly being added to the staffs of the in-service education departments of local school systems and effective teachers—and the administrators of the local adult education programs if they are so inclined—can become effective trainers of other teachers if given some preliminary help.

Chapter seven, which follows, is designed to provide some of that preliminary help to whomever the director of the adult education program has designated as a "trainer" of teachers about to undertake the new assignment of teaching non-hearing as well as hearing adults.

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7. DESIGNING A TRAINING PROGRAM FOR HEARING TEACHERS OF DEAF ADULTS

In Part I of this manual the point was made repeatedly that teaching non-hearing adults is not much different from teaching hearing adults, but that differences do exist. Although the characteristics of these differences and ways of meeting them were described in the first five chapters, the point was also made that talking is not teaching and that listening is not learning. A natural extension of this theory is that reading is not to be equated with skill development.

Part I of the manual, therefore, is designed to serve as a background for reference and study. It is to be hoped that not too many communities will employ it as a substitute for the training program called for in chapter six. The administrator who makes the effort to provide orientation for teachers new to the field of teaching deaf adults is simply demonstrating that experience is the best teacher only if that experience is acquired in a setting which makes functional new learning possible.

But how can the teacher anticipating deaf students in his class for the first time experience a careful and controlled introduction to this new classroom environment in advance of meeting the new students?

THE OPENING TRAINING EXERCISE

To visualize one way in which it might be done, imagine you are looking at a brief motion picture sequence of yourself as a teacher invited to participate in a training program for those who have had no experience teaching deaf adults. The narrator of the scene you are viewing tells you that you will meet your interpreter at the training program and that some deaf students will be present. But as you scan the individuals in the group, you cannot easily separate the other teachers from the interpreters; only the non-hearing students are immediately identifiable as you observe them busily "signing" to each other.

The clock on the wall shows 8:00 p.m. This appears to be the appointed hour, and the trainer (probably recruited from one of the sources of potential supply indicated at the end of the last chapter) stands up and, after a brief welcome, introduces someone whom he identifies only by name and as "one of my deaf colleagues." The individual so introduced then says, in the silence of sign language (or so you later are told), "We are here tonight to learn something about extending our teaching skills to the adult deaf students in our class. To do that successfully we must learn to become acutely conscious of the communication problem that exists between hearing and non-hearing persons. We must devise ways of overcoming the problem. One of the principal purposes of tonight's session will be to do just that. As a beginning, I have been asked by the trainer to pair off the teachers with the interpreters so we can see who is who. Will all the teachers put up their hands?"

And nothing happens. You will not raise your hand and, unless there is a rare exception, no teacher will put up a hand. All have been unable to "hear" the communication up to this point because it has been in a form of language that realistically none of the teachers should be expected to know.

Because most deaf individuals have had to learn how to live in and adjust to a hearing world, they are not uncomfortable in the presence of hearing people. On the other hand, many hearing people may have gone through life never knowing a deaf person and may initially feel strange in the company of someone who cannot hear. It is, therefore, perfectly legitimate—

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and no deaf person will take offense—to ask the non-hearing person, "How do you feel about being deaf?" or, "Do you feel you are able to communicate to me through an interpreter as well as if you were speaking to another deaf person?" This sharing of feelings and perceptions is a prerequisite to stimulating the sensitivity of the hearing teacher to the world of his deaf students.

TRAINING FOR TEACHER/ INTERPRETER COOPERATION

During a discussion of the kind suggested for Phase 2, interpretation would, of course, have been taking place and would have provided a preliminary exposure to the interpreter's activities. A more detailed examination of the role of interpreter in the instructional interaction will become Phase 3 of the training program. In other words, rather than talking about the role of interpretation in the abstract, the interpreter—who has been a key part of the training activity up to this point—can comment on how he performs his task, what difficulties he encounters, and what kinds of situations make it easiest for him to do what he is supposed to do.

At this time the deaf students who have been invited to attend can share their thoughts about the interpretation. Were they always able to see? Were the signs always clear and concise? Were symbols used that were not familiar to all the deaf students present? The teachers attending, and the training staff, will also be able to ask their questions and make their comments.

With this much of a start made toward developing the basic understandings that need to be arrived at between interpreter and teacher, time can then be profitably set aside for individual planning between each teacher and the interpreter with whom he or she will be working. This is Phase 4 of the training design. To make this time as productive as possible, the trainer might write on the blackboard an agenda to help give direction to the discussion between teacher and interpreter. Discussion items might include:

1. Personal information about each other.
2. General overview by the teacher on what the class is going to be about and how he plans to teach it.
3. A clear delineation of what visual aids, demonstrations, or exhibits may be used and what implications these will have for the interpretation process.
4. A quick review of any technical terms that will be used repeatedly and for which the interpreter may wish to invent a sign (rather than fingerspelling it each time).
5. Working out a procedure whereby the interpreter and teacher can get in touch with each other in case an emergency makes it impossible for one or the other to attend class.
6. An understanding on the part of the teacher of how the interpreter will handle input to the class by deaf students.

An evaluation of those who teach, and of those who are being taught, is an important part of every adult education experience. For this reason, the training session should close with a demonstration of data collection to provide some insight into the learning processes activated during the training period. This is Phase 5. Before the session adjourns, there should be some sharing of this information to provide an example of what it will be like to participate in an evaluation session at the end of a class period. The questions used to collect evaluative data can be the same ones suggested in chapter five.

VARIATIONS ON THE THEME

Many variations on the design suggested above are possible. An alternative to this procedure for gaining insight into the communication perceptions of deaf adults would be to have an interview between the trainer and a deaf colleague. Sometimes deaf students can have a great deal of fun for themselves, and can help "educate" others, by dramatizing the stereotyped behavior of hearing adults toward the deaf. A lecture by a deaf person on "The Psychology of the Deaf Adult" is sometimes useful.

Then the individual speaking in sign language will continue, "Now, will all of the interpreters put up their hands?" You will observe that some of the people in the room will promptly respond.

Your perplexity, perhaps even your rising anger at not knowing what is going on, will be only half resolved when the trainer, who now takes over, says aloud (with his words interpreted for the benefit of the non-hearing persons present), "How is it that when teachers were asked to put up their hands, none of you did? Weren't you paying attention?"

This brief episode, even if only imagined, is perhaps sufficient to remind you that being suddenly shut off from familiar channels of communication and yet expected to behave "normally" can be a perplexing experience. For training purposes, the kind of mild shock described above is precisely what is needed to help a hearing teacher gain an immediate perception of the different kind of classroom environment he will soon encounter.

Some adaptation of this "silent treatment" training experience can become "Phase 1" of a program for new teachers of deaf students. (See Chart 1.) The remaining training sequences will follow in natural order.

Phase 2 of the program might be a general discussion on questions asked by the trainer and "signed" by an

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interpreter to the non-hearing participants. The starting questions might include, "How did it feel to just sit there and not know what was going on?" "Why didn't you interrupt me and ask what I was saying?" "When people don't understand, how long should they be expected to be polite before drawing the instructor's attention to the fact that the communication system has fallen down?" "Does a deaf person suffer the same frustration of knowing there are spoken sounds around him which are as inaudible to him as the sign language is incomprehensible to you?"

A discussion of these and similar questions will begin to ease the tensions that potentially can exist between the hearing and the non-hearing persons and make it possible for both groups to "communicate" with each other on two levels. One level is the simple simultaneous understanding of either signed or spoken English made possible by the services of an interpreter. The other is the beginning of more open communication about how people feel and perceive each other: How does it *feel* to be deaf: How does it *feel* to converse through an interpreter?

The training program can be scheduled to precede or follow a dinner or a social hour. It can be held on a Sunday morning over coffee and doughnuts. If refreshments are available during the training program, consideration should be given to encouraging participants to help themselves whenever they like rather than scheduling a formal coffee break. Even as small a gesture as this helps to create an atmosphere of informality and to break down the notion that "teacher" should make all the decisions about everything.

While the design can be cut to fit the time available, the time should be adequate to give the teachers present the help and reassurance they will need.

Each training situation is different and, while the suggestions given above provide a point of departure, the truly effective teacher training program will grow out of careful, collaborative planning on the part of several teachers, a couple of interpreters, perhaps a deaf student or two, and the director or other officers of the adult education program. A planning committee so constituted can devise the training approaches that would seem to be most effective in achieving the results required for a particular group of teachers at a particular time.

The use of a planning committee will not only generate many helpful ideas about how to set up interesting training situations but will provide for experience in still one more of the essential characteristics of adult education—student teacher planning.

At the midpoint "refresher," a quite different training design may be useful. The most productive method then may simply be the development of a problem census—"What problems did you encounter that you had difficulty handling?"—followed by a general sharing among the teachers of the various ways other teachers may have handled the same situation.

When this method is followed, one way to make the formulation of problems as honest and as objective as possible is in very small groups. When two or three teachers are together in a small, on-the-spot committee of their own, freed from outsiders listening in, they will be inclined to indicate the real difficulties that they may have encountered. When the "problems" are reported by the members of the small committee to the total training session, no one in the large group—least of all the director or supervisor of the program—will know the source of the question.

Training Phases

1. An introduction to the psychology of communication.
2. Gaining insight into how deaf people perceive themselves and relate to others.
3. Learning how to work effectively with an interpreter.
4. Initiating effective work relationships between teacher and interpreter.
5. Acquiring a sense of the importance of evaluative data about learning.

Method

A brief, non-vocalized lecture delivered entirely in sign language.

General discussion, led by the trainer, between and among hearing and non-hearing persons.

Question-and-answer period with the interpreter.

Team conferences (structured by the training staff).

Administration of a brief questionnaire, followed by feedback of data and discussion.

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In conclusion, it can be repeated that "teaching is not merely talking" and that "learning is not merely listening." It is crucial, therefore, that a teacher training experience avoid falling into exclusive reliance upon an instructional pattern of those who "know" telling those who "don't know." When this is done, little awareness development and skill training can take place. Instead, the worst stereotypes of academic teaching will be perpetuated. Whatever training design is employed, it should not only be a demonstration of good adult education "techniques" but, through the use of a variety of methods, provide the best example possible of what is known about how adults learn!